The EDISON KINETOGRAM

VOL. 6 British Edition

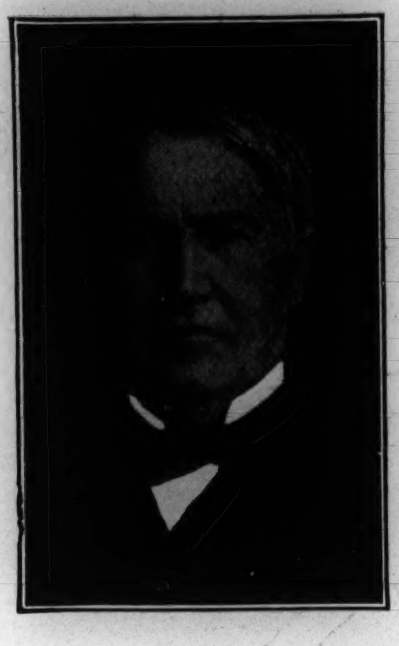
TRADE MARK
Thomas A Edison

April 1, 1913 No. 12

SCENE FROM
KATHLEEN MAVOURNEEN
FILM No. 7273
Released April 19th, 1913

DISON FILMS TO BE RELEASED
n April 16, 19, 23, 26 & 30, 1913

Vol. 6 APRIL 1, 1913 No. 12



THOMAS A. EDISON, to whom the world owes the Moving Picture Idea.

Edison Kinetogram

A Semi-Monthly Bulletin of Moving Picture News, with the emphasis on Edison Films and Kinetoscopes. *Published by* THOMAS A. EDISON, Ltd., 25, Clerkenwell Road, London, E.C. 'Phone: 1768 & 1769 City. Film Showrooms: 8, Gerrard Street, London, W. 'Phone: 5327 Gerrard.

EDISON FILMS

Released between April 15th and 30th, 1913

THE outstanding feature of this list is the two-reel portrayal of the famous story of "Kathleen Mavourneen." The romantic characterizations of the Irish people are delightfully depicted, while the acting and photography leave nothing to be desired.

"A Maid of Honour" deals in a striking manner with the triangular problem of a man and two women.

The humour in "Over the Back Fence" lies not only in the comic situations which develop and in the wonderful character work of the actors, but also in its absolutely true portrayal of human foibles.

A film of great importance to every man, woman and child is "Dangers of the Street," showing, in a striking way, the manner in which thousands of people meet death or disaster in the streets of our cities.

A Western story of more than usual interest is "At Bear Track Gulch," while the scenery is charming.

Another laugh-maker is "How They Outwitted Father" in which sheer nerve and good make-up win a charming bride from under the eyes of her father.

The picture describing the holiday camp of the Y.M.C.A. forms a most interesting subject.

"Leonie" is a story of love and jealousy, set in the atmosphere of an artist's studio.

The bragging citizen comes in for his share of attention in "A Heroic Rescue," an excellent comedy which portrays the downfall of a would-be hero.

"The Doctor's Photograph" is another film of more than usual merit, its dramatic tensity and the very constructive theme making it both exciting and pleasant.

(Continued on page 22.)

Edison Release Days: Every Wednesday and Saturday

EDISON FILMS

To be released on **April 16th, 19th, 23rd, 26th & 30th, 1913**

The Maid of Honour

By Bannister Merwin

DRAMATIC—RELEASED APRIL 16th, 1913

Film No. 7219 **Copyrighted, January, 1913** **Code, Vouwscherm** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

GEORGE LEE ..... MARC MACDERMOTT
JUNE FAIRFAX ..... MABEL TRUNNELLE
GRACE PENDLETON ..... BESSIE LEARN
HER MOTHER ..... MRS. WALLACE ERSKINE
HER FATHER ..... HARRY EYTINGE
THE MINISTER ..... JULIAN REED

Visitors at the bazaar, bridesmaids and wedding guests.

GRACE PENDLETON, a charming girl, but somewhat nervous and very unsophisticated, is to be married to George Lee. Her school friend, June Fairfax, comes to be Grace's maid of honour. But when June and Lee meet they recognise each other, though they hide their recognition from the Pendletons. They had met before under circumstances that precluded their even knowing each other's names, and yet in that meeting they had known each other as affinities, and had kissed only to be separated. Neither knew where to find the other, and each buried the secret, and now they are thrown together—he, the bridegroom; she, the maid of honour.

After the meeting June and Lee struggle bravely to carry themselves through the ordeal, though various circumstances make this difficult indeed.

The evening before the wedding we see them go through the rehearsal of the ceremony. Grace retires to her room with a headache. June also retires after accidentally dropping a rose she has been wearing. After reaching her room June wonders whether Lee will think she has dropped the rose for a purpose. Then she wonders whether he picked it up, and is tempted to go and see. Upon reaching the hall she finds Lee kissing the rose, and turns to flee, but he seizes her wrist, and professes his undying love. June agrees to elope with him. They are convinced that Grace will recover from the blow, that she does not feel very deeply anyway, and their own happiness is paramount.

(*Continued on page 15.*)

This film has been passed by the British Board of Film Censors.

Posters for this subject will be issued.

Over the Back Fence

By Marion Carr

COMEDY—RELEASED APRIL 16th, 1913

Film No. 7237 **Copyrighted, February, 1913** **Code, Voyelles** **Approx. Length, 975 feet**

CAST OF CHARACTERS

COL. CROMPTON ..... WILLIAM WADSWORTH
CHARLES, his nephew ..... HARRY BEAUMONT
MATILDA SCRAGGS ..... ALICE WASHBURN
NELL, her niece ..... BESSIE LEARN

COLONEL CROMPTON, a bachelor, and his nephew, Charles, live in a house adjoining that of Matilda Scraggs, an old maid, whose niece, Nell, is very much in love with the bachelor's nephew. The old folks are sociable neighbours until one day the colonel's dog bites the old maid's cat, and the trouble begins.

The colonel declares his nephew must pay no more attention to Nell. The old maid forbids her niece to speak to Charles. The young folks, however, carry on their courtship just the same over the fence which divides the back gardens of their houses.

The elders tear them apart whenever they catch them in conversation, and so persistent are they in their endeavours to separate the young couple that Charles and Nell secretly make an agreement to change their tactics and pretend to quarrel. This has the desired effect on the old people, who are contrary enough to induce the young people to make up again, especially as Charles makes himself quite agreeable to the old maid and Nell captivates the colonel.

The deception of the pretended quarrel is so cleverly carried out by the young couple that the elders become quite discouraged in their vain efforts to reunite them. The old maid hits upon a plan, and invites the colonel and his nephew to an afternoon tea in her garden. The colonel, of course, accepts the invitation, and attends promptly, accompanied by his nephew. Over their tea and cake the colonel mildly discusses the strange attitude of the young people, and after much advice and good counsel the elders bring about, as they think, a most satisfactory reconciliation of the young couple.

In this dainty humorous comedy the characters are well drawn and delightfully played.

This film has been passed by the British Board of Film Censors.

Posters for this subject will be issued.

Dangers of the Street

Taken in Co-operation with the Public Service Corporation of New Jersey

DESCRIPTIVE—RELEASED APRIL 16th, 1913

Film No. 7244 Copyrighted, February, 1913 Code, Vozeamento Approx. Length, 500 feet

IN this day when the interest of school boards and teachers is being centred increasingly on the motion picture as an educational factor, largely because of the lasting love and enthusiasm for the living lessons shown by the children themselves, no subject can appeal stronger than that of the prevention of the thousands of needless accidents that not only the child is exposed to under our high pressure living, but the adult as well.

The busy public witnesses these accidents daily, but rushes on into identical mishaps to-morrow because the lesson has not been brought home to them graphically, and it is the life-saving, limb-saving work of the motion picture that will vivify this simple but vital lesson. The Edison Company is the pioneer in this field, as in all subjects appertaining to public welfare, and it is hoped that a big step forward will be made in reducing street accidents to a minimum by means of this picture, and that thousands of persons, who would otherwise be thoughtless or ignorant, will receive a practical demonstration of the dangers to be faced every day.

The Edison Company devoted several weeks to the making of this film, carrying out the ideas advocated by those interested in the accident-prevention movement. The scenes were worked out from typical accidents that have occurred, and are occurring, every day, and includes those where tram-cars, automobiles, games in the street, roller skating, bicycle riding, stealing rides on wagons and tram-cars, and a number of other causes that contribute to the list of dead and injured children.

Quite apart from its educational value, the picture is varied and interesting throughout.

This film has been passed by the British Board of Film Censors.

Special Release

Kathleen Mavourneen

DRAMATIC—RELEASED APRIL 19th, 1913

Film No. 7273 **Copyrighted, March, 1913** **Code, Vrederaad** **Approx. Length, 2000 feet**

CAST OF CHARACTERS

KATHLEEN ..... MARY FULLER
DAVID O'CONNOR, her father ..... WILLIAM WEST
BERNARD KAVANAGH, the squire ..... MARC MacDERMOTT
DOROTHY, his sister ..... GERTRUDE McCOY
TERENCE O'MORE, Kathleen's lover ..... AUGUSTUS PHILLIPS
FATHER O'CASSIDY ..... HARRY LINSON
BLACK RODY ..... HARRY GRIPP

Ushers, bridesmaids, guests at the wedding ceremony, barristers, jurymen, ruffians.

IN this two-reel portrayal of the life and habits of the peasantry of the Emerald Isle, the Edison Company have created an atmosphere of thrilling realism, which will prove a sheer delight to the multitude of admirers of this well-known book.

Squire Kavanagh and his sister Dorothy are seen visiting the tenants of his estate, among whom is David O'Connor's daughter, Kathleen, a spirited Irish colleen, the pride of the village and the beloved of Terence O'More. Kathleen's fresh young beauty attracts the attention of the haughty young squire, and he pours into her ears tales of the wealth and position that will be hers if she will but consent to become his wife. Terence, Kathleen's humble lover, visits her just as the squire sends a messenger with a written proposal of marriage. Kathleen, torn by ambition on one side and by love on the other, and dazzled by the attractive offer of the squire, reclines by the fireplace in the evening to consider as to which of the two proposals she shall accept. Her distraught mind, soothed by the spell of the quiet moonlight, finds rest, and she falls asleep. In her slumber she dreams that her ambition is realised, and that she becomes Lady Kavanagh. But Kathleen's upbringing has not fitted her for the high estate to which she aspires, and the squire, irritated by the awkwardness of her behaviour before his guests, seeks to have the marriage annulled. His wife, becoming aware of his intentions, appeals to Father O'Cassidy, the priest who performed the ceremony, and he informs her that the marriage tie is binding, and that she is the true and legal wife of the squire. Kathleen shows her marriage lines to Kavanagh,

but he burns them in front of his friends at a drunken carousal. Foiled in his attempt to rid himself of his peasant wife, Kavanagh plots with his henchman, Black Rody, to have her murdered, and takes Kathleen for a drive, when, by means of a pre-arranged accident to the carriage, she is left to the mercy of Black Rody and his unscrupulous cut-throats. Terence's suspicions meantime, however, have been aroused, and, arriving upon the scene in the nick of time, he defeats the evil designs of the ruffians. Blinded with passion at the squire's perfidy, he attacks Kavanagh, and in the struggle throws him over the cliff.

Terence is arrested for murder, and is tried and condemned to death. Kathleen, filled with grief at the impending sentence, takes a sad farewell of her old sweetheart ere he leaves his cell to be executed, and—awakens.

Over-joyed to find that her terrible experiences were but the fancies of an overwrought mind, she welcomes Terence upon the occasion of his next visit with open arms, and we see, as the picture closes, that it will not be long before Terence leads to the altar his Kathleen Mavourneen.

The finale of the film is entirely novel, and the appealing sentiment of this most delightful Irish story will win a ready appreciation from all.

This film has been passed by the British Board of Film Censors.

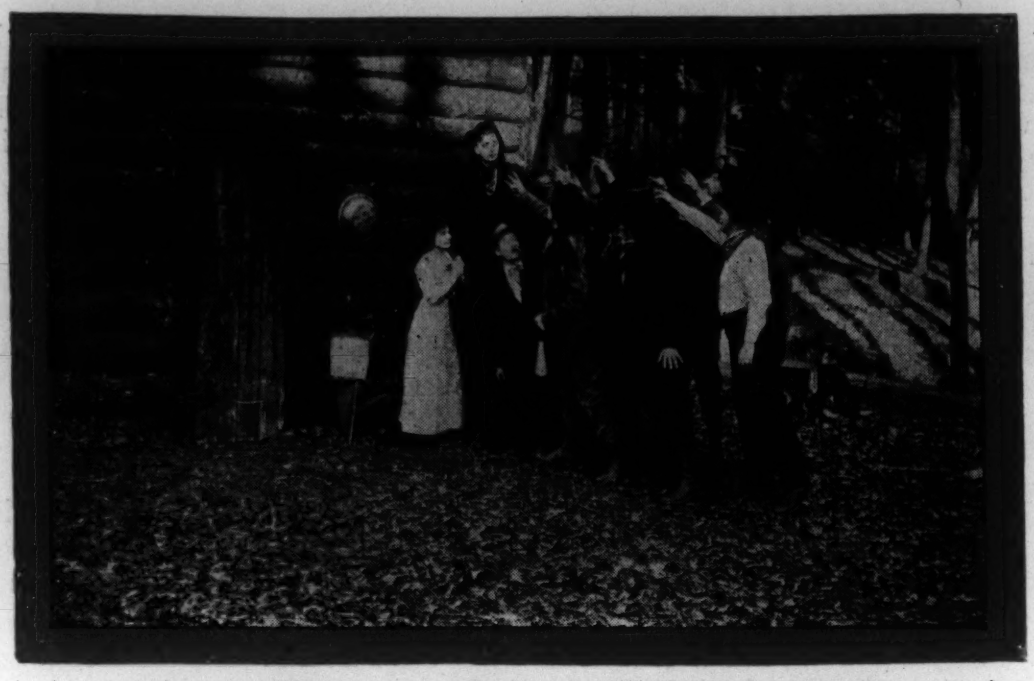
In addition to the Quad Crown Posters we shall also issue for this film a special Six-sheet Poster.

"An Unsullied Shield"

An idea which was the inspiration of one of Sir W. S. Gilbert's most brilliant, if not one of his most popular, operas, "Ruddigore"—the animation of a collection of ancestral portraits who stepped from their frames to admonish a degenerate scion of their race—has been made good use of by Mr. Charles J. Brabin, in his romantic film play, "An Unsullied Shield." Though the idea is similar, the treatment is vastly different, and Mr. Brabin achieves his purpose by giving a serious turn to what Gilbert used as a means of dazzling his public with that paradoxical humour which has supplied the dictionary with a new adjective.

The result of Mr. Brabin's handling of the subject is an interesting little drama which, as played by the Edison Company, is bound to appeal strongly to public taste. . . .

The piece is mounted with the care and elaboration which distinguish this company's productions, and the scenes of the past history of the family, evoked by the portraits in the gallery, are introduced in a very effective manner. Mr. Mac Dermott gives an excellent performance of the duke, while the work of the rest of a large company is capable in every respect. —*Bioscope.*



At Bear Track Gulch

By R. P. Janette

DRAMATIC—RELEASED APRIL 19th, 1913

Film No. 7222 **Copyrighted, January, 1913** **Code, Voverant** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

OLD PETE GRIFFIN.....WILLIAM WEST
BIG SLIM.....HERBERT PRIOR
JACK TURNER.....GEORGE LESSEY
STAGE DRIVER.....BIGELOW COOPER
MR LORRAINE.....JOHN STURGEON
ALICE, his daughter.....EDNA FLUGRATH
Miners.

ALICE LORRAINE, a young school teacher, takes her father to a little mining camp recommended by her physician, in the hope of saving or at least prolonging his life. The physician provides her with a letter to an old friend in the camp, so "the boys" of Bear Track Gulch give them a real "western" welcome.

Alice is the first woman to ever alight from the stage at the Gulch, and her personal charms and devotion to her invalid father soon win the admiration of every man in the camp.

The change of air failing to benefit her father, Alice is soon left alone, and, to add to her misfortune, she gets a letter telling her that the bank in which she had deposited her meagre savings has failed.

The boys learn of this, and start to raise money for her by subscription, but old Pete Griffin realises the danger of wounding her by this method. They decide that Bear Track Gulch is an illiterate camp, and that it needs a school. Of course a school requires a teacher, and none but Alice would do. Thus is Alice put on a living wage, at least.

Jack Turner, one of Alice's pupils, is deeply smitten with her, but his bashfulness prevents an avowal of his love. One day he finds her crying over and kissing the photograph of a young man, and decides that she has left a sweetheart behind her when she moved "west" with her father. He tells the boys that she must be sent back, and keeps his own feelings in the background.

Under his leadership they steal over to Alice's little claim at night, and "salt" a mine at her very door. The following morning the "school committee" call under pretext of business, and apparently accidentally pick up a piece of valuable ore from the salted mine. An auction is immediately arranged, and Jack buys the claim, thus enabling Alice to start back at once, but Alice does not want to go.

At the last moment, when about to board the stage-coach, Jack tells of his love and speaks of the photograph. Alice quickly shows it to him, a picture of her father taken years ago. Needless to say, Alice does not go back.

This film has been passed by the British Board of Film Censors.

Posters for this subject will be issued.

How They Outwitted Father

By Milton Goldsmith

COMEDY—RELEASED APRIL 19th, 1913

Film No. 7239 **Copyrighted, February, 1913** **Code, Voyons** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

OLD FORSYTHE.....HERBERT PRIOR
ANNETTE, his daughter .....GERTRUDE McCOY
HIS SECRETARY..... AUGUSTUS PHILLIPS
PETER FOSSIL .....WILLIAM WADSWORTH
THE MAID ..... MRS. C. JAY WILLIAMS
THE WIG-MAKER .....JULIAN REED

ANNETTE, the daughter of Jay Forsythe, a wealthy but eccentric old banker, is secretly in love with her father's secretary, George Deal, who is a good looking chap but not yet blessed with this world's goods.

Old Forsythe has other views for his daughter, and insists on her marrying Peter Fossil, a rich and short-sighted old gentleman. Annette confides her father's wishes to George, who hatches up a plot to defeat the scheme; he proposes to disguise himself as the father, receive the unwelcome suitor, inquire into his past, and finally eject him.

That evening George goes to a wig-maker and has himself fixed up in an exact imitation of old Forsythe. He also sends a message calling the banker away from home. When George presents himself before Annette the deception is so perfect she mistakes him for her father until he reveals his identity. Peter Fossil, the despised suitor, arrives promptly and proposes to Annette. She listens demurely and refers him to her father.

George, disguised, puts old Fossil through the third degree until he is thoroughly discomfited; then he peremptorily forbids him the house. Old Fossil is about to depart never to call again when suddenly Mr. Forsythe himself appears, indignant at having been called away on a fool's errand. To his surprise he sees his double standing before him, both men engage in comical gestures as if trying to discover the identity of the other.

Annette nestles up to George claiming him as her father, while Forsythe sinks into a chair, a prey to doubt, anger and despair. He finally calls up the police department, describing George as a dangerous lunatic at large. George meanwhile, with the aid of a toy pistol, forces Peter Fossil into another room and compels him to don the disguise, and thus Fossil is transformed into Forsythe's double. George then brings Fossil before Forsythe, holding him until the police arrive and drag him off to prison. After this display of heroism George finds little difficulty in winning the heart and hand of Annette with her father's consent and best wishes.

This film has been passed by the British Board of Film Censors.

Posters for this subject will be issued.

The Lake Geneva Camp of the Y.M.C.A., Lake Geneva, Wis., U.S.A.

DESCRIPTIVE—RELEASED APRIL 19th, 1913

Film No. 7220 **Copyrighted, January, 1913** **Code, Vouwstoel** **Approx. Length, 400 feet**

BESIDES being of decided interest, this picture furnishes a remarkable illustration of the widespread work which the Y.M.C.A. is doing. The Association realises a healthy mind can be stored only in a healthy body, and thus every encouragement is offered to athletics in all branches. Their "camp" on Lake Geneva is a beautiful place with every facility for study and play. The film shows us gymnastic work of great variety (even including dancing), field athletics, water sports and races. Of especial interest is a series of diving scenes. For skill and spectacular interest, it is doubtful whether these could be excelled in any part of the world.

This film has been passed by the British Board of Film Censors.

Hades

Never having been there, we are not in a position to state absolutely that the scenes presented in "After the Welsh Rarebit" are authentic. However, we can say emphatically that never before in the history of the photo-play has there been a more realistic portrayal of that interesting locality as it is popularly conceived to be.

Weird lighting effects, shadows leaping in the smoke and flashing fire, dismal black caverns in the farther recesses of the grotesquely arched Inferno, drinks that scorch the throat, glowing tables that burn things which are placed upon them and yawning pits of fire—all these contribute to an atmosphere that is startlingly realistic.

"Fog"

Too much cannot be said in favour of "Fog," the drama described on page 17 of this issue. It is unquestionably one of the best of Bannister Merwin's many good stories, holding the spectator's interest in a vice-like grip until the very end of the film.

There is a very dramatic contrast in the shifting of the scenes from the palatial home of Lady Cecily to the bare garret of Liz, the coster girl. From the beautiful and justly celebrated Hyde Park Corner and Piccadilly to the East End and a dense fog forms another and parallel contrast. The villainous "Rat" and his murderous attack upon the wealthy young Englishman furnish no end of a thrill.

But greatest of all is the struggle which goes on in the breast of Liz, torn between her love for the Honourable Jack and the realisation that that same love must make her give him up.

Leonie

By Bannister Merwin

DRAMATIC—RELEASED APRIL 23rd, 1913

Film No. 7225 **Copyrighted, January, 1913** **Code, Voxorem** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

JACK LANDON, an artist...	AUGUSTUS PHILLIPS
LEONIE, a model	MARY FULLER
MURIEL GLENN	MIRIAM NESBITT
HER MOTHER	MRS. WALLACE ERSKINE
THE LANDLADY	MRS. WM. BECHTEL
PENDLETON, HYDE, LAROQUE — artists	HARRY BEAUMONT, GEORGE LESSEY, WALTER EDWIN

Guests at students' ball.

JACK LANDON, a gifted young artist, is loved by Leonie, a model, but he is blind to her attractiveness and her affection for him. Word comes that Mrs. Glenn, a rich woman, is going to call to instruct Landon to paint a portrait of Muriel, her daughter. The prospect of such an order creates wild excitement in Landon's studio. His various friends in the building come to his rescue with loans of hangings, rugs, and bric-a-brac to m[illegible] the studio presentable. They arri[illegible] hortly after, and Landon secures t[illegible] order. He also falls in love with [illegible]uriel, who is not only beautiful but also a well-trained flirt. She permits Landon to think he is making progress with her heart as well as with her portrait.

Landon invites Mrs. Glenn and Muriel to come to the artists' ball, an annual costume affair. He pawns his watch for money to send violets to Muriel, for, though the portrait is complete, the payment for it has not been made. Just before the portrait is sent to the Glenns, Leonie, coming to Landon's studio, sees it for the first time. She realises that it is the face of her rival, and in a flame of rage she is about to slash the canvas when Landon enters and prevents her. She then would turn the knife against herself, but again he prevents her. Then she sinks sobbing into a chair. At the ball, however, she is the gayest of the gay. She dances a Spanish dance, ending before Landon, Mrs. Glenn, and Muriel. Muriel is so delighted that she thoughtlessly tosses the violets which Landon has given her to Leonie.

While the ball is in progress Landon leads Muriel to a secluded place to test his fate. Leonie is already in the little room, and had barely time to hide behind the window curtains before the other two enter. Then Muriel

(*Continued on page 16.*)

This film has been passed by the British Board of Film Censors.

Posters for this subject will be issued.

A Heroic Rescue

By Chas. M. Seay

COMEDY—RELEASED APRIL 23rd, 1913

Film No. 7245 **Copyrighted, February, 1913** **Code, Vozear** **Approx. Length, 500 feet**

CAST OF CHARACTERS

THEODORE BRAGG.....WILLIAM BECHTEL
MARY KELLY.....MRS. WM. BECHTEL
THE POLICEMAN .....HARRY EYTINGE
THE BEAUTY .....CLARA ADAMS
HER FATHER .....ROBERT BROWER
HER MOTHER .....MRS. WALLACE ERSKINE
THE MAID .....MARION WEEKS
THE AMBULANCE SURGEON .....EDWARD BOULDEN
THE DRUGGIST .....WILLIAM WEST
Club members and witnesses to accident

ALL true heroes as to their exploits are silent and generally leave others to sound their pæns of praise.

Bragg, a member of the city club, who is one of those garrulous persons who likes to pass as something which he is not, is taught a most striking lesson while spinning one of his yarns.

He happens to be walking along the street when a poor woman carelessly slips and fall on the ice in front of a motor-car. She is not seriously injured, but Braggie is very persistent in giving his card, to appear if needed as a witness, and rather proves himself a nuisance.

When he gets to his club, he calls several members around him and tells of a most wonderful rescue that he made of a beautiful maiden run down by a road hog, and how he himself carried her to the drug store and ordered the proper drugs to administer and rode home with her in an ambulance, and describes in glowing terms the profound thanks which he received from her parents.

Just as he is about to finish, the victim of the accident forces her way into the club with a subpœna for Bragg to appear as a witness. Fairly caught, the club members give him the laugh, and their hilarity prevents him from attempting to explain.

An extremely good comedy with a strong moral.

Don't miss "The Doctor's Photograph" described on the opposite page. It is a good strong story of the most interesting sort, presented in gripping scenes by a powerful cast. The burglar's love for his little child arouses our sympathy for him and our hearts go out in gratitude to the doctor and his fiancee whose kindness enables him to lead an honest life.

This film has been passed by the British Board of Film Censors.

The Doctor's Photograph

By A. B. Cooper

DRAMATIC—RELEASED APRIL 23rd, 1913

Film No. 7246 **Copyrighted, February, 1913** **Code, Voznamos** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

DOCTOR FRANK GILLIBRAND ..... HERBERT PRIOR
SYBIL MARCHMONT ..... MABEL TRUNNELLE
BILL SMART, a burglar ..... CHARLES OGLE
HIS WIFE ..... ELIZABETH MILLER
THEIR CHILD ..... HELEN COUGHLIN

DOCTOR GILLIBRAND has a large and remunerative practice, and is very soon to be married to a charming young lady who lives a little way out in the country.

Sybil is impatiently waiting for the day when the doctor will go to her father's house for a short visit. There are, of course, frequent letters exchanged by the lovers. A day or so before the doctor proposes to leave the city for his visit, his office is invaded by Bill Smart, a burglar, who asks, begs and implores the doctor to go and see his dying child.

The doctor is impressed by the man's excitement, and leaves his patients in charge of an assistant while he goes to Bill's home. There Bill and his wife are in despair over the child's condition. The doctor, with his calm, business-like manner, soon reassures them, and sits by the child's bedside all night. In the morning the crisis has passed, and the doctor prepares to leave. Bill offers him a fee, which he refuses, and he leaves them surprised and happy.

The doctor, dismissing everything else from his mind, prepares for his visit to his sweetheart's home, taking with him his latest photograph as a present. Sybil meets him at the station, and together they drive to her father's home. They, naturally, have much to talk about, and sit up quite late in Sybil's sitting-room. The photograph is greatly admired, and given a place of honour.

It so happens that Smart has selected Sybil's home for his next "haul."

He effects an entrance through the window of Sybil's sitting-room, and, after selecting a few valuable gold ornaments, he sees the doctor's photograph. He at once remembers the face, for it is a striking likeness, and in his agitation he drops the photo.

The noise brings Sybil to see what has happened, and at the sight of Bill she screams. The doctor hurries to her assistance, and decides to call the police and have Bill arrested, but Sybil is so full of happiness that she cannot bear to see another suffer, so Bill is released. He is so impressed with the goodness of these two people that he decides to reform, and as a reward is taken into the doctor's house.

This film has been passed by the British Board of Film Censors.

Posters for this subject will be issued.

After the Welsh Rarebit

By William W. Hansom

COMEDY—RELEASED APRIL 26th, 1913

Film No. 7250 **Copyrighted, February, 1913** **Code, Vozno** **Approx. Length, 700 feet**

CAST OF CHARACTERS

JOHN NORTHRUP ..... WILLIAM WADSWORTH
MRS. NORTHRUP ..... MRS. C J. WILLIAMS
THEIR CHILD ..... KATHLEEN COUGHLIN
TOM ..... YALE BENNER
DICK ..... JULIAN REED
HARRY ..... ARTHUR HOUSMAN
BOB ..... EDWARD BOULDEN
Club members and people in dream.

A PRINCE among good fellows is John Northrup, who loves his club but never forgets he has a home and a fond, loving wife to whom he is deeply devoted. He keeps good hours notwithstanding the jibes and jests of his fellow club members.

One night, returning home from the club quite early, as usual, he is pleased to find his wife preparing a Welsh rarebit for him. After finishing the savoury, he sinks into the old armchair at the fireplace to smoke a cigar, and soon dozes off to sleep and has a most remarkable dream.

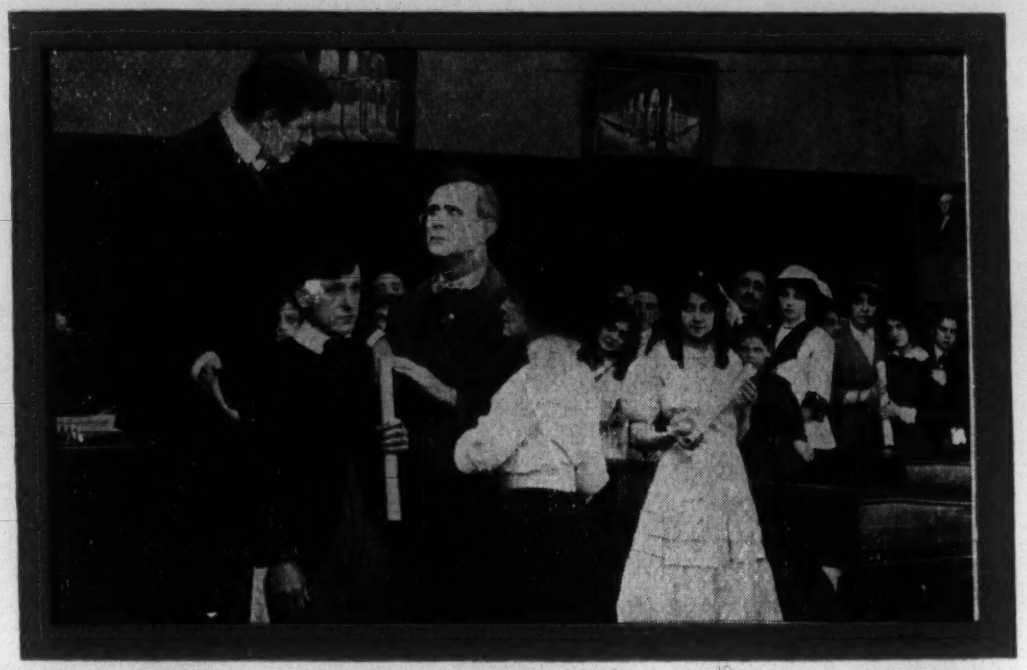
He sees himself about to die, supposedly from having over-indulged in Welsh rarebit. The doctor at the bedside pronounces his case beyond hope; he bids his wife and friends good-bye and dies. His spirit is transported heavenward, but he fails to gain admission. In despair, he inquires for Tom, Dick and Harry, who were his pals at the club, and learns that they have been sent to the world of darkness, so sadly he begins his journey on the downward path, and finally reaches the domain of his satanic majesty, who gives him a royal welcome and bids him enter, assuring him that his friends, Tom, Dick and Harry, are inside.

Upon reaching the depths below, he finds it uncomfortably hot, owing to the fact that the satanic stokers are working overtime. He meets his friends Tom, Dick and Harry, and a devilish waiter serves them with fiery drinks, after which they initiate him by roasting his feet in a blazing furnace. At that moment he is awakened from his nightmare, and is overjoyed to find himself in his own room, so close to the grate fire that his slippers are scorching. He laughs heartily as he realizes the foolish dream he has had. At that moment he spies his wife, who looks askance at her chuckling hubby. Describing his dream she laughs heartily as he declares no more Welsh rarebit at midnight for him.

This is not only an unusual comedy, but the spectacular settings will rank with the best that have come from the Edison studio.

This film has been passed by the British Board of Film Censors.

Posters for this subject will be issued.



The Man He Might Have Been

By James Oppenheim

DRAMATIC—RELEASED APRIL 26th, 1913

Film No. 7227 **Copyrighted, January, 1913** **Code, Voyageais** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

THE BOY	BARRY O'MOORE
HIS FATHER	CHARLES OGLE
HIS MOTHER	ELIZABETH MILLER
HIS SWEETHEART	MABEL TRUNNELLE
HER MOTHER	MRS. C. J. WILLIAMS
THE PRINCIPAL	MARC MacDERMOTT
THE WAITRESS	BLISS MILFORD

Messenger boys, students, mechanics.

THIS powerful and vividly convincing story should undoubtedly take rank with the small number of pictures to which the word "great" may fairly be applied.

It tells the simple story of a boy with a longing for knowledge and the better things of life which education brings. His father, a plain man, is content with an ordinary school education for the boy, and puts him at work, in spite of the protests of the school principal, who even offers him an opening by which the boy may work during the day and attend school at night throughout a season. Consequently the boy's natural bent towards mechanics is frustrated, and he is forced into drudgery which takes the heart out of him.

Throughout the picture as he grows older before our eyes, we see that he has not lost sight of the man he might have been, and the things he might have done. But he travels the wrong road, and goes from hopelessness to recklessness, reaping the reward of the latter in an unhappy marriage instead of winning the sweet girl he loved as a boy.

The principal role played by Mr. O'Moore is a remarkable one, and the actor's wonderful transitions from boyhood to old age are a triumph of art, while the photographic effects are of a quality seldom seen.

This film has been passed by the British Board of Film Censors.

Posters for this subject will be issued.

The Maid of Honour

(Continued from page 3.)

June gets her travelling bag, and they are about to leave the house when Grace comes on the scene, walking in her sleep. While June and Lee stand on one side the sleeping girl goes through her part of the marriage ceremony as it has been rehearsed. The madness of June and Lee disappears. At the end June leads the still sleeping Grace up to her own room. Then she goes down to Lee again, and, with a wordless look of chastened understanding, they separate.

In the last scene we are shown the wedding ceremony, and June is truly a maid of honour.

All on Account of a Transfer

By Henry W. Otto

COMEDY—RELEASED APRIL 26th, 1913

Film No. 7256 **Copyrighted, February, 1913** **Code, Vraagwoord** **Approx. Length, 675 feet**

CAST OF CHARACTERS

HERR MÜLLER.....FRANK A. LYON
A PASSENGER.....MRS. C J. WILLIAMS
THE CONDUCTOR.....EDWARD O'CONNOR
Passengers, shoppers and policemen.

IN trying to explain to a big, fat German how and where he is to change tram-cars to get to a certain address, a conductor gives Herr Frantz Müller a transfer ticket, telling him to follow a lady who is sitting ahead of him, to whom he has just given a similar ticket for the same car.

Arriving at the junction line, the lady who is followed by Müller, discovers that she has forty minutes to spare before her transfer expires, and decides to do a little shopping. Müller follows her everywhere. She becomes suspicious of him and tries to evade him by rushing into a busy bargain establishment, but Müller sticks to her trail like Old Sleuth, the detective, never losing sight of her for a moment. At the shirt waist counter, where great reductions are offered, the persistent Müller creates a sensation among the shoppers, when the lady he is following screams for help and has him arrested.

At the police station, Müller tries to explain in his own tongue, but the Irish sergeant cannot understand him, and is about to confine him to a cell when the lady, upon learning Müller's motive in following her so persistently, withdraws her charge, and understanding German, acts as his interpreter, has him excused and also volunteers to direct him to the proper car. Now that they understand each other, they become good friends, and the last seen of them is on a tram-car with cupid on the job.

This film has been passed by the British Board of Film Censors.

Posters for this subject will be issued.

Leonie

(*Continued from page 11.*)

spurns Landon, and leaves him crushed and dazed. Overwhelmed by the shattering of his house of cards, he leaves the dance and goes home.

All the fierceness of Leonie's nature is now directed against Muriel, and she confronts Muriel in the ballroom, tells her tersely what she thinks of her, and hurls the violets at her. Then she goes swiftly to Landon's studio, where he sits miserably depressed, and the light in her eyes is such that he knows at last what true love means, and his dream of Muriel vanishes in the glow of the love he has felt for Leonie without knowing it.

Fog

By Bannister Merwin

DRAMATIC—RELEASED APRIL 30th, 1913

Film No. 7195 **Copyrighted, December, 1912** **Code, Vouames** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

LIZ, the coster girl.....MARY FULLER
LADY CECILY .....MIRIAM NESBITT
THE HON. JACK PENDERBERRY .....MARC MacDERMOTT
LORD MALVERN .....ROBERT BROWER
SLOGGER BILL, Liz' father .....HARRY EYTINGE
"THE RAT" .....JOHN STURGEON

THIS is another of the English productions, and is one of Bannister Merwin's strongest stories.

We are introduced to Liz, a vendor of vegetables, and we see her driving her "moke" through the East End of London. The next scene shows Lady Cecily, of Park Lane, breaking a pearl necklace which the Honourable Jack Penderberry offers to have repaired for her. As the Honourable Jack leaves the house and travels past Hyde Park Corner and down Piccadilly, a London fog begins to fill the air, and soon he finds himself wandering helplessly in its obscurity.

A member of the under-world, familiarly called "the rat," who has been talking with Liz and her father, hears a sound in the distance and, following the scent, comes up behind the Honourable Jack and knocks him down with a blow on the head. The handsome young man falls at the feet of Liz, and when "the rat" comes to complete his work and rob his victim, Liz, who has been struck by the looks of the stranger, protects him. Her father backs her up, and "the rat" is sent about his business, while Liz and her father take Jack home and nurse him back to health.

They find that he has entirely lost his memory of the past, and Liz decides that she will make him learn to love her, so she hides the pearls in what she considers a safe place, and Jack begins a different life, which continues until Lady Cecily joins a slumming party one night and stumbles into a restaurant where Jack and Liz are having supper. Then the cloud clears from Jack's mind, but Lady Cecily, seeing him with Liz, cannot understand the situation, and refuses to hear any explanation.

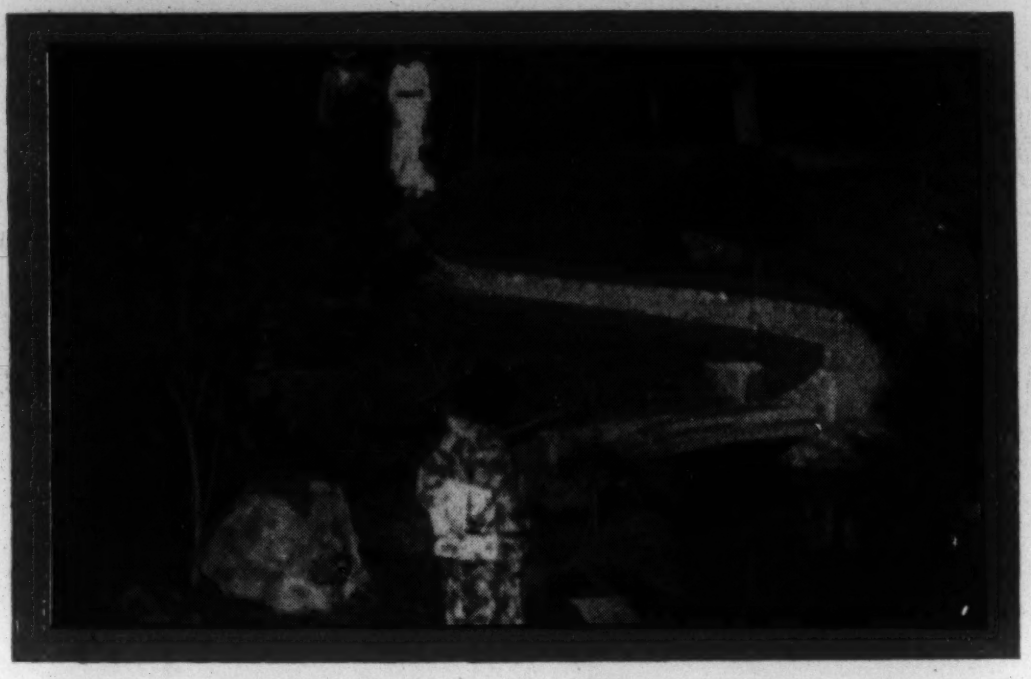
That night in the wharf cottage, Liz realises that she has really lost the man she loves, and that his happiness depends on her making his peace with the girl he loves. She makes the sacrifice, and, finding Lady Cecily at home, tells her how it all happened.

There is a sensational scene in the cottage, in which Jack's life is saved from an attack by "the rat," and Liz completes her self-sacrifice.

The story is tellingly and convincingly played by the Edison forces, both English and American, and should find a hearty welcome.

This film has been passed by the British Board of Film Censors.

Posters for this subject will be issued.



In a Japanese Tea Garden

Taken at Coronado Beach, Cal.

COMEDY—RELEASED APRIL 30th, 1913

Film No. 7253 **Copyrighted, February, 1913** **Code, Vraagboeek** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

THE GIRL ..... LAURA SAWYER
HER SUITORS ..... RICHARD NEILL, BENJAMIN WILSON
THE PROPRIETOR OF THE TEA GARDEN ..... CHARLES SUTTON
A TEA GARDEN JAPANESE GIRL ..... JESSIE McALLISTER

THE little brown race of Japanese are seldom seen on the motion picture screen, and it is rather a refreshing glimpse of that wonderful nation that the Edison players have introduced into their latest picture of the above title. Somehow one has come to think of a Japanese story as an emotional tragedy, but it is with a light and delicate touch that this present picture is produced, giving us a charming view of a Japanese tea garden, with a comedy woven around an American girl tourist and her two suitors. But to the girl one is just a man, while the other is "the man." Like all lovers, they search out romantic spots to let their romantic feelings have full sway; but it comes about that they are often interrupted in their *amour* by the arrival of the little lady of the tea house. The real event of the picture does not occur until my lady forgets her velvet bag and young Sir Gallant hurries back to bring it to her, though he hates to leave her side even for a moment.

It then befalls that on his return with his love's precious possession, he meets another fair damsel in distress who has sprained her ankle, and Sir Gallant hastens to her side. But playing the Good Samaritan places him in a sorry plight. The distressed lady nearly faints in his arms, and who should see the fond embrace from a distance but his own fair lady love. When a woman sees another woman in the arms of the man she loves, it very often happens that she will never ask the reason nor listen to an explanation, but straightway fly into a rage, and so in this case, when Sir Gallant tries to explain. Vainly he tries to seek an interview, and in his distress he pleads with the little Japanese lady of the tea house to help him find a moment alone with the woman he loves, and the dusky maiden contrives a very clever trick wherewith Sir Gallant carries his lady love far away from the maddening crowd in a 'rickshaw, and runs with her far out into the ocean. Helpless and alone, she is forced to listen to his explanation, and the true light of love returns, as it is ever with a man and a maid.

During the course of this picture, one is given glimpses into quaint little nooks and corners of Japan, and the light touch of comedy is very apparent throughout.

This film has been passed by the British Board of Film Censors.

Posters for this subject will be issued.

The Dancer

By James Oppenheim

DRAMATIC—RELEASED APRIL 30th, 1913

Film No. 7232 **Copyrighted, January, 1913** **Code, Voyageront** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

LYN ..... BESSIE LEARN
HER MOTHER ..... MRS. WM. BECHTEL
HER AUNT ..... ELIZABETH MILLER
LANG, a teacher of professional dancing ..... WILLIAM WEST
WARREN, his son ..... HARRY BEAUMONT
THE FAMOUS DANSEUSE ..... MRS. C. J. WILLIAMS

Dancers and mill employees.

THIS film is a humanly and fascinatingly presented plea for the cultivation of natural gifts and the doing of the work in which one can put one's heart.

Among a group of little girls dancing to a street piano, one attracts the attention of an old master of the art of dancing, and he gives her tickets to the theatre, and her first opportunity of seeing professional work in this line. When, after a lapse of some few years he returns to the town, he finds that she has gone to work in the braid mill, but that her heart is still filled with the love of the poetry of motion, and her work is a terrible drudgery in consequence.

The old man's heart is touched, and on talking with the girl he finds that her mother has convinced her that dancing is a sin; consequently, he presents his side of the argument, telling her that the gift is not one to be despised, but to be cultivated, and, going to her home, he makes her dance before her aunt and finally her mother.

The latter, who had known dancing only of the cruder sort, sees in her daughter's movements a beauty and simplicity which open her eyes to the possibilities of this art, and when the old man presents his plea for its cultivation she gives her consent. Of course, the little girl with her heart in her work becomes a true artiste, and it is not difficult to see that the son of the old dancing master, himself a disciple of the art, will be likely to share her joy in her chosen work.

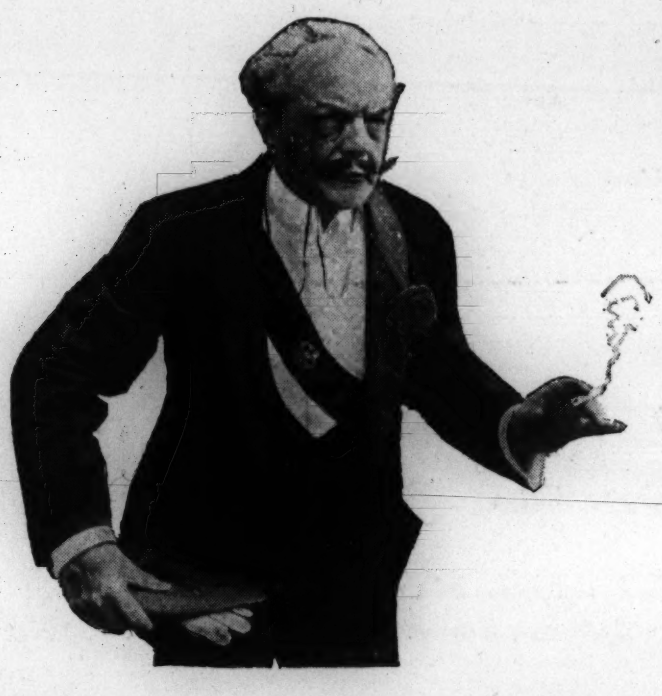
The burning hatred of the old maid and the colonel, and the interrupted love-making of the young folks in "Over the Back Fence" make a screamingly funny comedy.

This film has been passed by the British Board of Film Censors.

Posters for this subject will be issued.

William Bechtel

As Mr. Bechtel has been appearing in Edison films for several years, his face is undoubtedly familiar to every exhibitor. There is no limit to this player's versatility, whom we find as a youth or old man, in farce, comedy or drama.



A German by birth, Mr. Bechtel received his fundamental training in the rigorous schools of that country where the most exacting work is constantly demanded. With this excellent basis, it is small wonder that he soon entered upon a very successful career on the English speaking stage.

Mr. Bechtel has appeared in so many Edison films that only a few of the very recent ones can be mentioned. An excellent piece of work was the part of the ex-convict in "It is Never Too Late to Mend," in which Mr. Bechtel portrayed a wide range of emotions, the scenes in the prison being particularly difficult.

In entirely different vein was his work in "The Grouch," in which he played the jovial person who was such a nuisance in the eyes of the smileless one, but so humorous in the eyes of the audience. Mr. Bechtel was also in the excellent cast which successfully handled "Mr. Pickwick's Predicament." He also has been seen in many other recent films, among them being "Sally Ann's Strategy," "The Girl from the Country," "Alladin Up-to-date," and "A Heroic Rescue," the last one appearing in this issue.

Mr. Bechtel's performances show the result of painstaking study, and his nervous temperament keeps him continually alert to seize every little opportunity. For that reason he is always interesting and pleasing in whatever he attempts. He has given the subject of make-up a thorough study, and he is unquestionably an expert in that important field. Like all other capable motion picture players, he is called upon to interpret every conceivable variety of character, and his exceptional ability in this difficult work has marked him as one of the most talented artistes appearing on the screen.

Recent Edison Releases.

A Complete Table from February 1st.

Feb.	1—A Suffragette in Spite of Himself (Com.)	600
	1—A Romance of the Rails (Dr.)	1000
	1—Bobby's Dream (Com.)	375
	5—The Rescue, Care and Education of Blind Babies (Des.)	1000
	5—The Non-Commissioned Officer (Dr.)	1000
	8—A Queen for a Day (Com.)	1000
	8—Saving the Game (Dr.)	600
	8—Linked Together (Com.)	500
	12—A Dollar Saved is a Dollar Earned (Dr.)	990
	12—A Thrilling Rescue by "Uncle Mun" (Com.)	1000
	15—The Foundling (Dr.)	1000
	15—Salt Lake City, Utah, U.S.A., and its Surroundings (Sc.)	500
	15—Sally Ann's Strategy (Com.)	675
	19—Tim (Dr.)	960
	19—A Doctor for an Hour (Com.)	1000
	22—The Old Reporter (Dr.)	1000
	22—The Latest Addition to the U.S. Navy (Des.)	600
	22—The Winking Parson (Com.)	400
	26—A Chase Across the Continent (Dr.)	1000
	26—Pat Clancy's Adventures (Com.)	1000
Mar.	1—Hope—A Red Cross Seal Story (Dr.)	1020
	1—A Noble Profession (Ed.)	1000
	1—The Totville Eye (Com.)	1000
	5—On Donovan's Division (Dr.)	1000
	5—When Joey was on Time (Com.)	500
	5—High Explosives as used in the U.S. Army (Des.)	325
	5—He Swore Off Smoking (Com.)	525
	8—The New Squire (Dr.)	1000
	8—Harnessing a Mountain Stream (Des.)	400
	8—A Proposal under Difficulties (Com.)	990
	12—Some Rare Specimens and a Few Old Friends (Des.)	1000
	12—His Mother's Hope (Dr.)	1000
	12—No Place for a Minister's Son (Com.)	700
	15—The First Settler's Story (Dr.)	1000
	15—A Sunday Afternoon in Rural England (Sc.)	300
	15—An Old-Fashioned Elopement (Com.)	1000
	19—A Forest Fire (Dr.-Des.)	1000
	19—The Office Boy's Birthday (Com.)	600
	19—Annie Crawls Upstairs (Dr.)	1000
	22—How a Horseshoe Upset a Happy Family (Com.)	475
	22—It's Never Too Late to Mend (Dr.)	2000
	26—Yosemite National Park and the Big Trees of California, U.S.A. (Sc.)	375
	26—Lady Clare (Dr.)	1000
	26—How They Got the Vote (Com.)	625
	26—What Katie Did (Dr.)	1000
	29—An Old Appointment (Dr.)	500
	29—Love Among the Geysers (Com.)	1000
	29—For Her (Dr.)	1000

Our "Stock" Poster

Exhibitors who have not yet received copies of our "stock" poster, a miniature illustration of which is reproduced above, are urged to apply at once. We shall be pleased to forward same, together with a supply of trade mark stickers, to any showman upon request.

"Kathleen Mavourneen"

In the portrayal of domestic drama of a homely and pretty sentimentality the Edison Company excels, and, among the most popular of the dramas of this nature, those dealing with Irish life and character hold a prominent place. The romantic fancy of the Irish character is delightfully conveyed in this very charming play, and depicted by the talented members of the Edison Company with delicacy and sympathetic insight. . . . .

The incidents of the story are just such as might be imagined by a peasant girl of more romance than education, and it is admirably played in exactly the right spirit by the whole company, Mr. McDermott being excellent as the courtly and unscrupulous squire, and Miss Mary Fuller giving a very charming performance as the romantically minded little Irish colleen.

Every accessory of costume and scenery shows evidence of the care and attention to detail which is always to be expected from the Edison studio, and we imagine that this charming play will enjoy a very wide popularity. —*Bioscope.*

Advertising Synopses for Edison Releases in this Issue

"The Maid of Honour."

By Bannister Merwin.

The bride-groom and maid of honour meet only to find that they are old lovers. The old passion re-awakens, but they are saved from their intended elopement by the realization of the bride's devotion to the man she is to wed.

"Over the Back Fence."

By Marion Carr.

The old folks and young people were very neighbourly until the colonel's dog bit the old maid's cat. Then the young lovers had to do their love-making over the fence until strategy reconciled the elderly pair.

"Dangers of the Street."

Every child and adult should see this timely warning against the carelessness with which we all disregard the dangers that are ever present in our streets. It is a powerful lesson that will not easily be forgotten.

"Kathleen Mavourneen."

Kathleen's fresh beauty appeals to the haughty Lord of Kavanagh who proposes marriage, but Kathleen is also loved by Terence, a light-hearted Irish lad. She dreams that she becomes Lady Kavanagh, and the terrible revelations which come to her make her fly to the arms of Terence.

"At Bear Track Gulch."

By R. P. Janette.

The "boys" start a school and even "salt" a mine to help a girl, the first woman to enter the Gulch. But when she has enough money to go back home, she decides to stay—with bashful Jack Turner.

"How They Outwitted Father."

By Milton Goldsmith.

Disguised as his sweetheart's father, George dismisses the suit of an elderly and highly-favoured rival, but, being caught by papa, he forces the disguise on the rival and has him arrested.

"Lake Geneva Camp of the Y.M.C.A., Lake Geneva, Wis., U.S.A."

The beautiful lake-side camp, water sports and various athletic events form a charming picture of real interest.

"Leonie."

By Bannister Merwin.

A young artist, after vainly pursuing a society butterfly, finds true love in the heart of a model to whose affections he had been blind.

"A Heroic Rescue."

By Charles M. Seay.

The boastful member tells the boys about his heroic rescue of a beautiful damsel. He is just finishing when the real victim, a poor woman, appears on the scenes.

"The Doctor's Photograph."

By A. B. Cooper.

A doctor's kindness to a burglar leads to the latter's discovery in the house of the doctor's sweetheart, but she is so full of happiness that she cannot bear to have the man arrested. Her charity leads to the reforming of the burglar.

"After the Welsh Rarebit."

By William W. Hansom.

After eating a midnight rarebit a clubman dreams that he dies and is refused admittance to Heaven. Finding that his friends are not there, he goes to Hades and there is subjected to terrible experiences. But he wakes up to find that his slippers are scorching before the fire.

"The Man He Might Have Been."

By James Oppenheim.

Prevented from following his natural bent, a youth grows to old age haunted by the vision of what he might have been and his wrecked ambition leads him into paths of recklessness.

"All on Account of a Transfer"

By Henry W. Otto.

A very earnest German is told by the conductor to follow a strange lady so that he will be sure to get on the right car. But she decides to go shopping and the innocent foreigner finds himself in a bargain sale and, finally, in a police court But the lady becomes his saviour, and all ends happily.

"Fog."

By Bannister Merwin.

A story of London fog, the desperate characters of the underworld, a blow on the head and the almost fatal results for a wealthy Englishman. It is one of the most remarkable character dramas that has ever been produced.

"In a Japanese Tea Garden."

A delightful comedy placed in a setting famed for its beauty. The lovers are parted "forever" by a slight accident—to another lady—and, despite his efforts to explain it all, she will not listen until he kidnaps her in a rickshaw and forces her to hear him.

"The Dancer."

By James Oppenheim.

A dainty little girl who is a natural dancer is prevented from taking up the art because her mother deems it a sin. But she is saved from a life of drudgery by an old dancing master who convinces the mother of her error.

Edison Films

(Continued from page 2.)

Few comedies ever filmed will surpass, in cleverness of treatment, "After the Welsh Rarebit," the scenes in the realm of his satanic majesty being masterpieces.

"The Dancer" is a delightful portrayal of a girl's efforts to follow her natural bent, and her final triumph; "The Man He Might Have Been" presents the other side of the picture—the downfall of a man who was prevented from taking up the work he most wanted to do.

The famous Japanese Tea Garden at Coronado Beach, Cal., U.S.A., furnishes an exquisite setting for a delightful love comedy; a fat German gets into all sorts of ludicrous predicaments "All on Account of a Transfer."

A powerfully dramatic film made in London is "Fog," a story of the self-sacrifice of a girl of the "submerged tenth."

So we have combined laughter, tears, excitement, beauty and instruction in this issue—you can use them all.

"Kathleen Mavourneen"

SPECIAL TWO-REEL FEATURE FOR APRIL.

The name of "Kathleen Mavourneen" has been honoured in song and play, but it has remained for the Edison Company to present the dramatic and pathetic story, in magnificent detail, upon the screen. Set in a truly Irish atmosphere, with the title rôle in the hands of gifted Mary Fuller, with scenes of the fiercest intensity and others of tenderest sentiment, this film is one to stir the emotions and grip the heart.

Do not miss this great dramatic offering; it is the kind of film that your audience is eager for.

Released April 19th.

In addition to the Quad Crown Posters we shall also issue for this film a special Six-sheet Poster.

TRADE MARK

Thomas A Edison

The Edison Kinetoscope

AN UNSURPASSED MOVING PICTURE MACHINE FROM EVERY POINT OF VIEW. "ONCE USED, ALWAYS USED."

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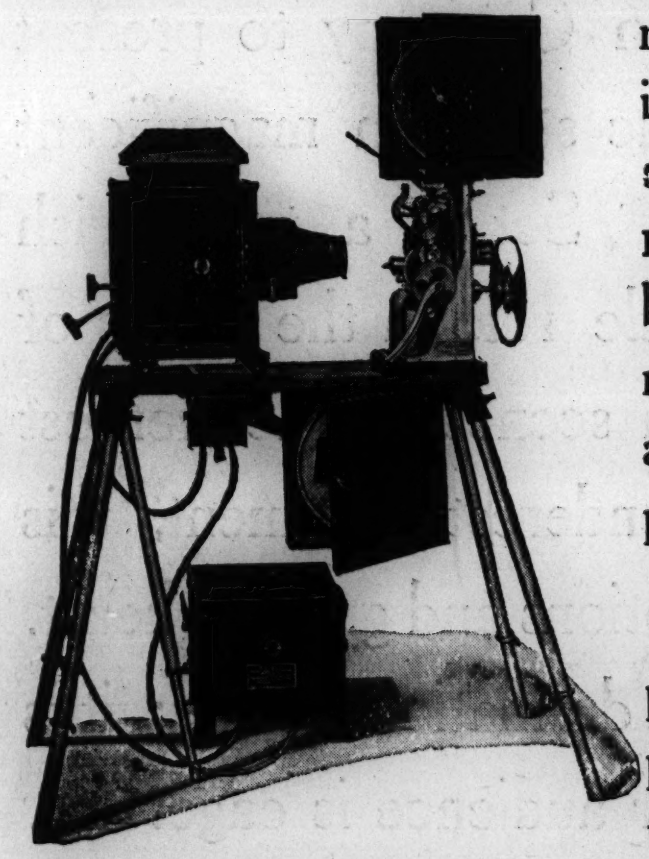

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